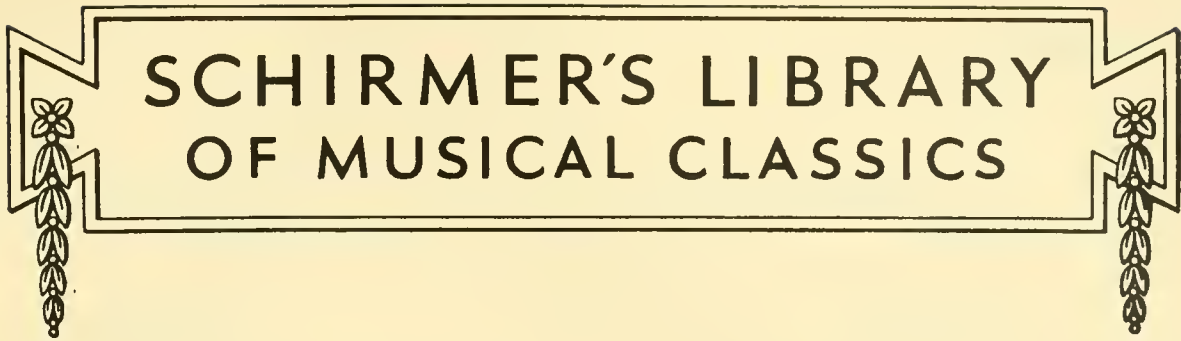




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8 - chrom $\frac{3}{4}$
20 - v. $\frac{3}{4}$
20 - clear $\frac{3}{4}$
38 - glass $\frac{3}{4}$
46 - turns $\frac{3}{4}$
51 - crown $\frac{2}{4}$
52 - round $\frac{3}{4}$
77 - - $\frac{2}{4}$



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Edited by
E. PAUER

Editados por
E. PAUER

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Instrumental Music is the most romantic of all the Arts;
for its subject-matter is the Infinite alone.

E. T. A. Hoffmann:
"Fantasie-Stücke," 1st Part.

PREFACE

In whatever other merit the following work may be deficient, it may at least claim that of being the result of zealous attention and long experience.

The Author does not pretend to have created an entirely new work; but, having carefully studied the compositions of the greatest writers, and endeavored to enrich his mind with their excellencies, he has freely left his own thoughts to follow their natural direction, subject only to his knowledge of the genius of the instrument, whose capabilities he conceives to be without limit. He has not designed this work for those who have made but moderate advancement in the art; but for those only who have formed themselves on the productions of the great masters, and acquired a previous proficiency on the instrument. Not only is a well-grounded knowledge here required, but also that species of execution which is the effect of taste and sensibility; for it is not so much the Author's intention to cultivate mechanical perfection, as to address himself to the imagination of the performer, and to enable him to excel in all the delicacies of light and shade; in contrast, sentiment, and passion—in short, to make him master of all that is implied by the comprehensive term, *Style*.

In order to promote the especial design of his work, the Author ventures to introduce a few rules for the performer. These may, doubtless, be found in every good treatise on Pianoforte-playing; yet, because they are not always well understood, are frequently neglected, and sometimes altogether rejected, he deems it necessary to repeat them here.

By treating them as unimportant, the scholar too often labors on insensible of their worth, until at length he finds he must retrace his steps, if he hope ever to obtain the credit of being a performer of taste and feeling.

La música Instrumental es la más romántica de todas las artes, pues sus temas son infinitos.

E. T. A. Hoffmann,
"Fantasie-Stücke," 1ª Parte.

PREFACIO

Aunque la presente obra pueda parecer deficiente, por lo menos es el resultado de una larga experiencia y de un estudio concienzudo.

El autor no tiene la pretensión de haber creado una obra nueva, pero habiendo estudiado cuidadosamente las obras de los principales autores y procurado enriquecer su memoria con sus cualidades, ha dejado libre acción a su imaginación y se ha sujetado, tan sólo, a su conocimiento del género del instrumento cuya amplitud estima ilimitada. Esta obra no la ideó para los que poseen un conocimiento moderado de este arte, sino sólo para aquellos que se han formado con las obras de los grandes maestros y que han adquirido con anterioridad una vasta práctica en el instrumento. No sólo es necesario tener un conocimiento bien fundado, sino también esa ejecución que es el resultado del buen gusto y de la sensibilidad, pues la idea del autor es, no tanto el conseguir perfección mecánica, cuanto el apelar a la imaginación del ejecutante y facilitarle el brillar en todos los matices de contraste, sentimiento y apasionamiento; en una palabra, hacerlo un maestro en todo aquello que significa, *Estilo*.

Para hacer realzar el fin especial de su obra, el autor se ha tomado la libertad de presentar unas cuantas reglas al ejecutante. Estas, sin duda, se encontrarán en cualquier buen tratado para el estudio del piano, pero como algunas veces se abandonan por no ser bien comprendidas, y otras veces son rechazadas por completo, créese necesario el repetir las. Considerándolas de poca importancia, el discípulo trabaja sin darles valor, hasta que encuentra que es necesario volver sobre sus pasos, si desea llegar a ser un ejecutante de buen gusto y sentimiento.

REMARKS ON THE TOUCH

§ 1. The player must possess such control over his fingers as, by the weight and pressure of their extremities, enables him to produce every shade and gradation of tone, from the most delicate to the most powerful. Nor is this finely proportioned touch necessary only in passages having a succession of notes of equal strength, but also in those where sudden changes in their degrees of force are required; or where all the shades of distinction betwixt delicacy and power are nicely interwoven with each other.

In this work, as well as in others (the latest productions of distinguished masters), these several gradations of strength of touch are carefully marked by the following signs: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, and even *ppp*.

A gradual augmentation from *p* to *f* is marked < or *Crescendo*.

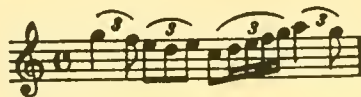
The reverse is marked > or *Decrescendo*, *Diminuendo*.

§ 2. Besides the strict observance of these and other signs, the Author recommends a due regard to the accented part of each measure, which, in every species of Time, whether Simple or Compound, occurs on the note which begins the measure. There is also a secondary or weaker accent on that note which begins the second half of the measure of the following times: C, C , $\frac{12}{8}$, $\frac{6}{8}$, $\frac{3}{4}$.

Syncopations in all divisions of Time require an emphasis to be given to notes distinguished by their greater value, even when they occur in such parts of a measure as are not usually accented, as, for example:



* This Time, $\frac{12}{8}$ is, in rhythmic character, the same as Common Time; and is often used in preference, to avoid the notation of Triplets, in Common Time, which would, in some cases, occur; thus:



** This Time, $\frac{3}{4}$, must not be confounded with $\frac{3}{8}$ time; the latter being Simple Time, requiring but one accent, and the former being Compound Time, requiring two.

ANOTACIONES SOBRE EL MODO DE ATACAR

§ 1. El ejecutante debe tener tal dominio sobre sus dedos, que por el peso y presión de sus extremidades, pueda producir todos los matices y graduaciones de tono desde el más delicado hasta el más potente. No sólo es necesario un tacto muy proporcionado en los pasajes que tienen sucesión de notas de igual fuerza, sino también en aquellos donde ocurren cambios bruscos y en los que hay que hacer notar los diferentes matices de delicadeza y fuerza que se hallen ligados unos con otros con finura.

Tanto en esta obra como en otras, (las últimas producciones de maestros distinguidos), estas graduaciones de fuerza en el ataque, son cuidadosamente marcadas con los signos: *ff*, *f*, *mf*, *p*, *sotto voce*, *mezza voce*, *pp*, y aún *ppp*. Un aumento graduado de *p* a *f*, se marca < o *Crescendo*.

El inverso se marca > o *Decrescendo*, *Diminuendo*.

§ 2. Además de observar estrictamente estos y otros signos, el Autor recomienda el tener en cuenta esa parte acentuada de cada tiempo, que en todos los Compases, ya sean Sencillos o Compuestos, distingue a la primera nota de cada compás. También hay un acento secundario, o más débil en la nota que comienza la segunda parte del compás de los siguientes tiempos: C, C , $\frac{12}{8}$, $\frac{6}{8}$, $\frac{3}{4}$.

Las notas sincopadas, en todas las divisiones del compás, que se distinguen por su mayor valor, requieren un énfasis aunque estén en lugares del compás donde no se acentúa de ordinario, como por ejemplo:



* Este compás, $\frac{12}{8}$, es en su carácter rítmico, lo mismo que compasillo y se usa de preferencia, a menudo, para evitar el uso de tresillos que podrían aparecer en compasillo; como sigue:

** Este compás, $\frac{3}{4}$, no debe confundirse con $\frac{3}{8}$, pues este último es compás sencillo que requiere sólo una acentuación, mientras que el otro es compás compuesto que requiere dos.

All such accentuations, however, are more applicable to passages of power, to brilliant running passages, and to those parts of a composition which are interwoven with counterpoint in the fugue style, than to melodious, expressive and slow movements.

§ 3. Passages consisting of an uninterrupted sequence of rapid notes are to be divided by a moderate accent at the commencement of each group of 4 notes.

If Triplets, the accent must be on the commencement of each group of 3.

This accent is not so much to be effected by force, as by slightly dwelling on the first note; but this must be done with great care and judgment, since its abuse will render the passage stiff and mechanical. This remark is not so applicable to scale-passages, as to a succession of such as are constructed on a similar figure, and proceed from 4 to 4, 8 to 8, 3 to 3, or 6 to 6 notes.

Todas estas acentuaciones, sin embargo, se aplican a pasajes de fuerza, a pasajes brillantes corridos y a aquellas partes de una composición que se hallan mezcladas con contratiempo a estilo de Fugas, más que a movimientos lentos, melodiosos o expresivos.

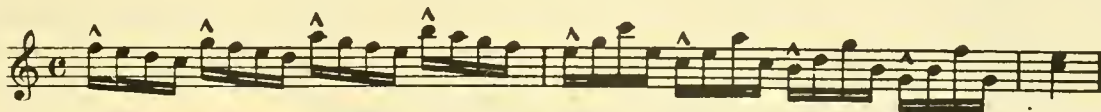
§ 3. Los pasajes que constan de una serie no interrumpida de notas rápidas, se dividen con una acentuación moderada al comenzar cada grupo de cuatro notas.

Si son Tresillos, la acentuación se colocará al comenzar cada grupo de tres notas.

Esta acentuación no se ha de efectuar con fuerza, sólo posándose ligeramente en la primera nota, pero hay que hacer esto con mucha discreción y cuidado, pues de su abuso, resulta el pasaje mecánico y entorpecido.

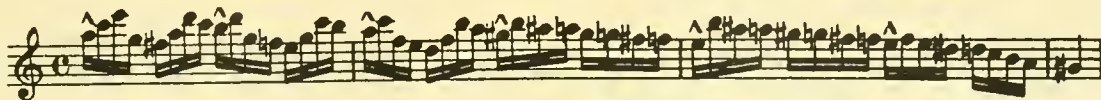
Esto no puede aplicarse a pasajes de escalas, sino a una sucesión de aquellos que están escritos en estilo semejante y que constan de 4 a 4, de 8 a 8, de 3 a 3, y de 6 a 6 notas.

EXAMPLE
of 4 to 4.



EJEMPLO
de 4 a 4 :

EXAMPLE
of 8 to 8.



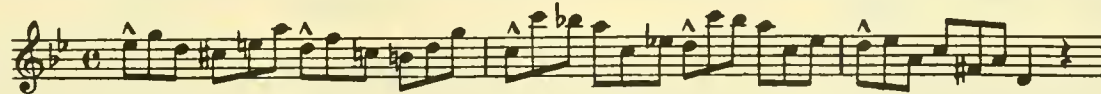
EJEMPLO
de 8 a 8 :

EXAMPLE
of 3 to 3.



EJEMPLO
de 3 a 3 :

EXAMPLE
of 6 to 6.



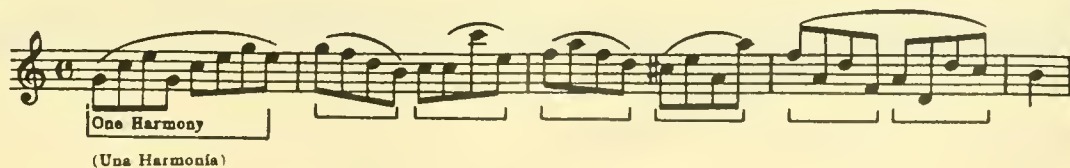
EJEMPLO
de 6 a 6 :

§ 4. The finger must give to each note its exact value in reference to the general time of the piece, by not quitting the key until the next finger is in the act of pressing down the succeeding key, at which moment it must be taken off.

Exception. This rule need not be so rigidly observed when a succession of notes belongs to the same harmony; because, in this case, no mixture of dissonant sounds can arise, even though a preceding note should be held down somewhat longer, as in the following:

§ 4. El dedo debe dar a cada nota, su valor exacto de acuerdo con el compás general de la pieza y no desprenderse de la tecla, hasta que el otro dedo ataque a la que sigue, en cuyo momento puede retirarse.

Excepción. No es necesario observar esta regla tan rigurosamente cuando una sucesión de notas pertenece a la misma armonía pues en este caso, no hay disonancia en los sonidos aunque se haya retenido un poco más la nota precedente, como en el ejemplo que sigue:



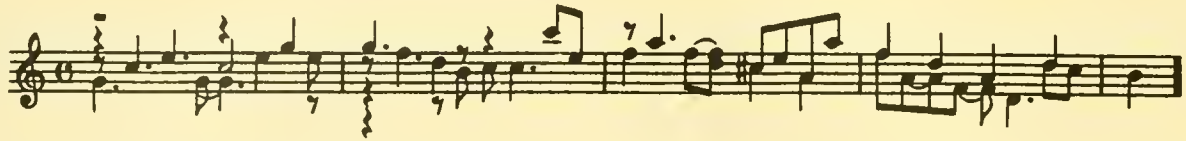
But if the following example (though marked with slurs) were performed without taking off one finger when the next is in the act of pressing down the succeeding key, according to the rule prescribed, the ear would be offended by unintended dissonances where the sign \sqcap is set over the notes.

Pero si el siguiente ejemplo (aunque marcado con liga duras) se tocará sin alzar el dedo cuando el otro ataca la tecla siguiente, según la regla prescrita, el oído lo resentiría pues ocurrirían disonancias no intencionadas donde el signo \sqcap está puesto sobre la notas.



The Author cannot too strongly urge a judicious use of the above exception, because, if a writer wishes to produce such an effect, he has other means of intelligibly expressing it, viz.:

El Autor no puede tan enérgicamente como deseara, instar el uso juicioso de la excepción arriba mencionada, pues si un escritor desea producir ese efecto, tiene otros medios más comprensibles para expresarlo, como:



This, when accurately performed, will produce the same effect as the last Example but one.

Esto, cuando se interpreta correctamente, producirá el mismo efecto que en el penúltimo ejemplo.

§ 5. Whenever there is a rest, the hand should be elevated a moderate distance* from the keys, and the full value of the rest strictly given. During short rests, the hand should be placed in the position wherein it must next act; but during such as continue a few measures, the hand should be withdrawn from the keys, and remain quiet.

§ 5. Cuando hay una pausa, la mano debe elevarse a una distancia* moderada del teclado dando estrictamente el valor completo del silencio.

En pausas cortas, la mano debe colocarse en la posición en que va a trabajar después, pero cuando la pausa dura varios compases, la mano deberá retirarse del teclado y permanecer inmóvil.

Even in short rests which interrupt a series of quick notes, the rule for elevating the hand fairly above the keys should be strictly observed.

La regla de elevar la mano moderadamente sobre el teclado, debe ser observada con rigurosidad aún en pausas cortas que interrumpen una serie de notas rápidas.



This must not be negligently done, as is too often the case; for then, instead of the rest being distinctly observable, its duration is included in the value of the note which precedes it; as in the following:

Esto no se debe hacer de una manera negligente como sucede en muchos casos, pues entonces, en vez de distinguirse bien la pausa, su duración es incluida en el valor de la nota que la precede, como en el ejemplo siguiente:



The same rule must be as strictly observed by the left hand as by the right.

La misma regla debe observarse estrictamente con la mano izquierda, tanto como con la derecha.

* To fix a precise distance seems too mechanical—but the Author would wish the hand to be raised about twice the height of the black keys in tranquil passages; and in spirited passages, particularly after staccato notes, a good deal higher.

* Parecería demasiado mecánico, el fijar una distancia precisa, pero el Autor desearía que la mano se levantase lo equivalente al doble de la altura de las teclas negras, en pasajes tranquilos; pero en pasajes brillantes, especialmente después de notas staccato, a mucha mayor altura.

§ 6. When one hand has to perform several parts, one or two of which are interrupted by rests, whilst a third is proceeding with uninterrupted notes, such rests must be effected by elevating part of the hand or particular fingers, in the same manner as has just been described with respect to the whole hand.

Example for the right hand:

Andante

Musical notation for the right hand example, showing a complex piece of music with multiple staves and fingerings. The tempo is marked 'Andante' and the dynamic is 'p'. The notation includes various fingerings and rests, with some notes marked with a '4' or '8' above them.

§ 6. Cuando una mano tiene que ejecutar varias partes y una o dos de ellas son interrumpidas por pausas, mientras que una tercera sigue sin interrupción en sus notas, estas pausas se han de efectuar elevando parte de la mano o dedos individuales de la misma manera ya descrita respecto a toda la mano.

Ejemplo para la mano derecha:

Musical notation for the right hand example, showing a complex piece of music with multiple staves and fingerings. The tempo is marked 'Andante' and the dynamic is 'p'. The notation includes various fingerings and rests, with some notes marked with a '4' or '8' above them.

Example for the left hand:

Andante

Musical notation for the left hand example, showing a complex piece of music with multiple staves and fingerings. The tempo is marked 'Andante' and the dynamic is 'mf'. The notation includes various fingerings and rests, with some notes marked with a '4' or '8' above them.

Ejemplo para la mano izquierda:

Musical notation for the left hand example, showing a complex piece of music with multiple staves and fingerings. The tempo is marked 'Andante' and the dynamic is 'mf'. The notation includes various fingerings and rests, with some notes marked with a '4' or '8' above them.

Example for both hands:

Allegro

Musical notation for both hands example, showing a complex piece of music with multiple staves and fingerings. The tempo is marked 'Allegro' and the dynamic is 'f'. The notation includes various fingerings and rests, with some notes marked with a '4' or '8' above them.

Ejemplo para las dos manos:

Musical notation for both hands example, showing a complex piece of music with multiple staves and fingerings. The tempo is marked 'Allegro' and the dynamic is 'f'. The notation includes various fingerings and rests, with some notes marked with a '4' or '8' above them.

§ 7. The occasional shortening of the value of notes, which takes place in the *Staccato Style*, is of two descriptions. The first is marked with a round dot, thus:—(·), and is to be performed by giving half the value of the note and making the remaining half a rest.

§ 7. El acortar el valor de las notas ocasionalmente como sucede en el Estilo *Staccato*, se hace de dos maneras. La primera se marca con un punto redondo así:—(·), y se toca dándole la mitad del valor a la nota y haciendo una pausa con la mitad restante.

Notes marked thus:

Musical notation showing notes marked with a round dot.

Las notas marcadas así:

are thus performed:

Musical notation showing notes performed with a staccato effect.

se tocan de esta manera:

The second is marked with a dash, thus:—(‘), and is to be performed by giving one-fourth of the value of the note, making the remaining three-fourths a rest.

La segunda se marca con una raya así:—(‘) y se toca dándole una cuarta parte del valor de la nota haciendo una pausa con las tres cuartas partes que restan.

Notes marked thus: 

are thus performed: 

Las notas marcadas así:

Se tocan de esta manera:

§ 8. But when a Slur is drawn over either of the above dots, the note must have three-fourths of its just length; and, if the movement be slow, the notes must be held nearly their full length, so as to leave betwixt each two notes but a very slight break.

§ 8. Pero cuando se coloca una ligadura encima de cualquiera de los signos arriba mencionados, la nota debe tener una duración de tres cuartas partes de su valor y si el movimiento es lento, las notas deben retenerse durante casi su valor total, de manera que sólo quede entre cada dos notas, un ligero intervalo.

Examples with round and pointed dots, slurred:  or 

Ejemplo con puntos o rayas, con ligaduras:

which must be played thus: 

Que debe tocarse así:

And if the movement be slow, they must be performed thus:

Adagio 

Y si el movimiento es lento, se debe tocar de esta manera:

It would be well, however, if the round dot only were employed under slurs; because the pointed dot, when used without the slur, shortens the note more than the round dot; and its indiscriminate employment is, consequently, improper.

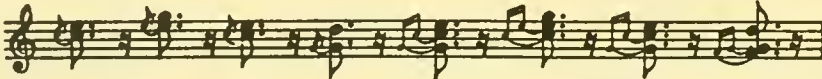
Sin embargo, se debe emplear únicamente el punto redondo bajo las ligaduras, pues cuando se usa la raya sin la ligadura, acorta la nota más que el punto redondo, por lo tanto, es impropio el usarlos indistintamente.

§ 9. The remarks made upon single staccato notes are also applicable to double notes and to chords; but when the dots are used with slurs over double notes and chords, these should be struck very slightly, in the Arpeggio manner, giving them the same length of time as a dot under a slur requires.

§ 9. Las anotaciones hechas sobre notas de staccato, aisladas, se aplican también a notas dobles y a acordes, pero cuando los puntos se usan con ligaduras sobre notas dobles y acordes, estos deben ser atacados muy ligeramente a manera de Arpeggios, dándoles el mismo valor que requiere un punto bajo una ligadura.

Example: 

Ejemplo:

Should be performed thus: 

Debe tocarse así:

§ 10. There is still another shortening of the value of a note, which happens when 2, 3 or even 4 notes are grouped together by a slur.* In such case, the last note is to be played as if it were marked with a round dot, as in following example:

§ 10. Hay también otro caso, en que el valor de una nota es disminuido y es cuando 2, 3 y aún 4 notas, se hallan en grupo unidas por una ligadura.* En este caso, la última nota se toca como si estuviera marcada con un punto redondo, como en el ejemplo siguiente:

A passage marked thus:

Un pasaje marcado así:



* Where there are 4 notes or more, the effect of shortening the last note is far more seldom applicable.

* Donde hay cuatro notas o más, el efecto de acortar la última nota, se usa con menos frecuencia.

should be played thus:



The first note in the slurred passage is to be slightly accented, as designated in the above example by the mark ; which mark is also used with the same intention when placed over a note in the following manner: ♯

ON THE LEGATO STYLE

The Author has scarcely anything to say on this subject which is not comprised in the rules set down in Section 4; as the sign \frown and the words *legato*, *molto legato*, *cantabile*, *sostenuto*, demand nothing more than the strict observance of the principles there given, and a judicious prolongation of such notes as belong to one harmony. Good writers, however, spare no means to make known, either by signs or the mode of notation, wherever they wish to produce *legato* and *cantabile* effects; so that the performer has only to render the passage exactly as it is written, according to the rules given in Section 4, in order to fulfil the intentions of the composer.

ON PLAYING IN TIME

That "*Time is the soul of music*" is an adage approved by all ages in which music has been truly cultivated; and though the genius of modern music requires more deviation from the strict observance of time than that of the ancient, the Author still prefers those compositions wherein such deviations are less introduced or required.

For this reason, he advises the performer to accustom himself to an exact and regular observance of the true time of the piece which he executes; and to pay the utmost attention to the nice degrees of acceleration or retardation which are marked by the Author himself, without allowing his own fancy the liberty of introducing others.* The performer who intends to play with accompaniments will feel the importance of this remark.

Exceptions to this rule are, however, allowed in pieces marked *agitato*, *a capriccio*, *con passione*, *con anima*, and in all kinds of Cadenzas, Organ-points, and Preludes, even when they are divided into measures; for in such cases the performer is left to the dictates of his own taste and fancy.

A certain neglect of the observance of true time, which the Author has often remarked, and feels particularly inclined to reprove, is this: that where a rest is suddenly introduced, the player frequently omits to give such rest its full length; and, by passing too soon to the following note, causes a deficiency in the measure.

* Although no author would wish his compositions to be performed throughout with mathematical exactness in respect to time, many composers have eagerly availed themselves of the ingenious invention of Maelzel, called the Metronome, by which the exact degree of movement which should prevail throughout the piece is indicated. This instrument, however, should not be used for beating time during the whole performance.

debe tocarse así:



La primera nota, en un pasaje ligado, debe ser ligeramente acentuada como está marcado en el ejemplo anterior por el signo \frown cuyo signo se usa para este mismo efecto, cuando se coloca sobre una nota, así: ♯

SOBRE EL ESTILO LEGATO

El Autor poco tiene qué decir sobre esta materia, que no está comprendida en las reglas escritas en la sección 4; y el signo \frown y las palabras: *legato*, *molto legato*, *cantabile* y *sostenuto*, sólo tienen por objeto el estricto cumplimiento de esos principios, y una prolongación juiciosa de aquellas notas pertenecientes a una misma armonía. Los buenos autores sin embargo no evitan modo alguno de hacer conocer, ya sea por medio de signos o por su manera de colocar las notas, si desean producir el efecto de *cantabile* o de *legato*, para que el ejecutante interprete el pasaje tal como está escrito según las reglas dadas en la sección 4 y de esta manera poder llevar a cabo la idea del compositor.

SOBRE EL MODO DE TOCAR A TIEMPO

Que "*el compás es el alma de la música*," es un adagio aprobado en todas las épocas durante las cuales, este arte se ha cultivado y aunque el estilo de la música moderna requiere el desviarse de esta regla tan severa más que el de la antigua, sin embargo, el autor prefiere aquellas composiciones en las cuales dichas desviaciones ocurren con menos frecuencia.

Por esta razón recomienda al ejecutante se acostumbre a una exacta observancia del compás verdadero de la pieza que toca y fije su mayor atención a los grados de aceleración y retardo marcados por el mismo autor sin dejar a su fantasía la libertad de usar otros nuevos.* El ejecutante que intente tocar con acompañamientos, apreciará la importancia de esta observación.

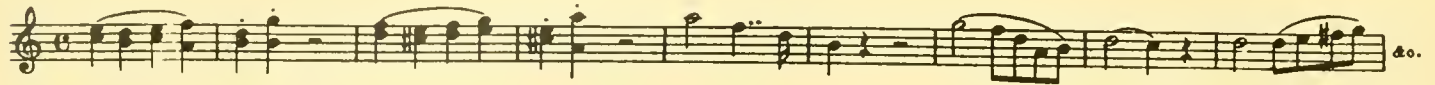
Las excepciones a esta regla son admitadas sin embargo en piezas marcadas *agitato*, *a capriccio*, *con passione*, *con anima* y en toda clase de Cadenzas, Pedales y Preludios; aún cuando estén divididas en compases, pues en estos casos se deja en libertad al ejecutante según le dicte su propio gusto y fantasía.

Un cierto abandono de la observancia del verdadero compás, que el Autor ha notado con frecuencia y se siente inclinado a reprobare, es este: cuando aparece una pausa de una manera imprevista, el ejecutante omite el darle su justo valor y al pasar demasiado rapidamente a la nota que sigue, causa una deficiencia en el compás.

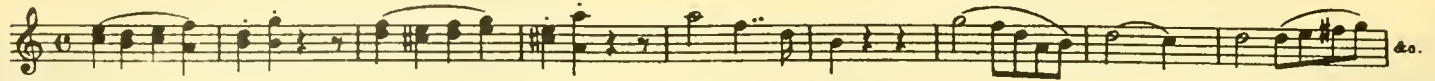
* Aunque ningún autor desearía que sus composiciones fueran tocadas con precisión matemática con respecto al compás, muchos compositores se han valido de la ingeniosa invención de Maelzel, llamado el Metrónomo por el cual se indica el grado exacto del movimiento que ha de prevalecer en la pieza. Este instrumento, sin embargo, no debe usarse para marcar el compás durante toda la ejecución.

This also is the reason why many who consider themselves fully capable of playing alone, often find themselves embarrassed when playing with accompaniments.

How often a passage of the following kind:



is performed thus:



ON THE PROPER MODE OF PRACTICING

The Author advises the player, on commencing a new piece, and particularly a Study:

1stly. To play the piece over rather slowly, and with great care; and to be very particular not to omit a single note, or any accidental flat, sharp, or natural.

2ndly. To examine and select the best mode of fingering, and carefully to employ it; and wherever the fingering is marked, not to deviate from it. If, however, the player thinks he has discovered another mode of fingering equally good and more peculiarly adapted to his own hand, many passages may be fingered in a different manner, with equally good effect;

3rdly. To give each note in the division of a measure its proper value, and make one hand correspond strictly with the other;

4thly. To practise separately, again and again, and always with a distinct touch, such passages, measures and even single notes, as present any difficulties of execution;

5thly. To play the piece over several times for the express purpose of fully understanding and observing all the marks which relate to character, expression, and style.

Perhaps it may be thought by some that the Author has not entered into the rules, necessary for studying the art of playing on the pianoforte, in a manner sufficiently elaborate; but, as it was not his intention to write an elementary treatise, he was obliged to confine himself to only such principles, remarks, and recommendations, as immediately refer to the proper study of the following, and other works of a similar nature.

Others, perhaps, may conceive that, in doing this, he has been more than sufficiently minute; but he trusts to be exonerated from this objection by those who appreciate the special knowledge, nice distinctions, and delicate refinements upon which a finished performance depends.

For the benefit of this latter class, the labors of the Author in the present work were especially intended, and he hopes these will not be found unworthy of their study and approbation.

Esta es también la razón por la que muchos que se consideran suficientemente capaces para tocar solos, se encuentran con frecuencia desconcertados cuando tocan con acompañamiento.

Cuan a menudo un pasaje de la especie siguiente:

SOBRE LA MANERA ADECUADA DE ESTUDIAR

El Autor recomienda al ejecutante al comenzar una nueva pieza y especialmente un estudio:

Primero: Recorrer la pieza bastante despacio y con sumo cuidado, siendo muy minucioso y no omitir una sola nota o cualquier sostenido, bemol, o natural que aparezca accidentalmente.

Segundo: Examinar y elegir el mejor modo de colocar los dedos y emplearlo cuidadosamente y donde el dedeo ya está marcado, no apartarse de él. Sin embargo, si el ejecutante descubriera alguna otra manera de colocar los dedos que fuera igualmente buena y que se adaptara mejor a su mano, muchos pasajes podrían cambiarse de dedeo obteniendo el mismo buen efecto.

Tercero: Dar a cada nota, en la división de cada compás, su valor justo y hacer que una mano corresponda exactamente con la otra.

Cuarto: Practicar por separado, varias veces, y siempre atacando de manera precisa aquellos pasajes, compases y aún notas aisladas que pudieran presentar alguna dificultad en su ejecución.

Quinto: Recorrer la pieza varias veces con el objeto expreso de comprenderla completamente e interpretando todos los signos que se refieran al carácter, expresión o estilo de la misma.

Podrán creer algunos que el Autor no ha entrado de una manera suficientemente detallada, en las reglas necesarias para el estudio del piano, pero como su intención no ha sido el escribir un tratado elemental, le fué necesario limitarse a ciertos principios, anotaciones y recomendaciones que se refieran más directamente al ejercicio propio de los siguientes estudios y otras piezas semejantes.

Otros tal vez pensarán que al hacer esto, ha sido demasiado minucioso, pero confía en ser dispensado de este cargo por aquellos que comprendan la necesidad de un conocimiento detallado de hacer distinciones sutiles y de poseer todos esos refinamientos que forman un buen ejecutante.

Para beneficio de estos últimos, han sido consagrados los esfuerzos del Autor de la presente obra y espera que no los juzgarán indignos de su estudio y aprobación.

The aim of this Study is to give equality of strength to the fingers of the right hand, for which purpose it should be practised with great attention and perseverance, at first slowly, and afterwards with tolerable rapidity.

The immediate withdrawing of the fingers, as they alternately have touched the Keys, is particularly to be observed: the Bass must be played throughout with energy.

El fin de este Estudio es dar igualdad de fuerza a los dedos de la mano derecha, para cuyo objeto debe ser estudiado con gran atención y perseverancia, primero despacio y después, con rapidez moderada.

Se debe observar con particular atención la retirada inmediata de los dedos según van atacando las teclas.

Durante toda la pieza se deben tocar los bajos con energía.

Allegro moderato. (♩. = 112)

I. MOSCHELES. Op. 70, Book I.

1. *f*

1 4 3 2 1 2 3 2 1

5. 1 2 3 4 1 2 1

4 1 2 1 (cresc.) *sf*

1 2 3 4 1 3 1 2 3 1 2 3 1 4 3 2 1 2 3 1 3 1

allegro *f* *f*

10.

1 2 3 4 3 2 1 2 3 4 3 2 1 4 3 2 1 1 3 2 1

f *f*

2 3 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 5 3 4 3 2 1 5 2 3 2 1

1 4 3 2 1 2 3 4 3 2 1 5 3 4 3 2 1 5 2 3 2 1

15.

3 4 3 2 1 5 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 5 3 4 3 2 1 5 3 4 3 2 1

3 3 3 3 1 5 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1

f *ff* *f*

Musical notation for the first system, measures 25-28. The right hand features a complex melodic line with triplets and sixteenth-note runs. The left hand provides a harmonic accompaniment with a *sf* dynamic marking.

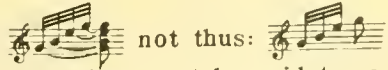
Musical notation for the second system, measures 29-32. Measure 29 is marked with the number 30. The right hand continues with intricate patterns, while the left hand features a *ff* dynamic marking and includes vibrato markings (*V*) in measures 31 and 32.

Musical notation for the third system, measures 33-34. The right hand has a *ff* dynamic marking in measure 33, which then changes to *pp* in measure 34. The left hand has a long melodic line spanning both measures.

Musical notation for the fourth system, measures 35-36. The right hand contains a series of sixteenth-note runs with various fingering numbers (1, 2, 3, 4). The left hand has a long melodic line.

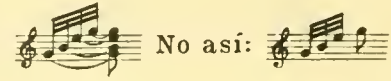
Musical notation for the fifth system, measures 37-38. Measure 37 is marked with the number 35. The right hand features a melodic line with triplets and sixteenth notes. The left hand has a long melodic line with a *sf* dynamic marking.

This Study affords to both hands a useful practice of full chords in their most varied positions, all of which must be played *arpeggio*, namely, in a somewhat broken manner beginning from the lowest note and successively ascending to the highest, thus:



Particular attention must be paid to render the 4th finger of each hand equal in power of touch to the others.

Este estudio da a ambas manos una práctica utilísima para formar acordes en todas sus posiciones variantes. Todos se deben tocar a manera de arpeggio, esto es, de modo que se comience con la nota inferior y se vaya ascendiendo sucesivamente hasta llegar a la superior, de este modo:



Se debe poner especial cuidado en que el cuarto dedo de cada mano ataque con igual fuerza que los demás.

Allegro energico. (♩ = 160.)

2. *ff*

5.

10.

15. *pp* *mf* *cresc.* *f*

20. *ff* *rall.* *a tempo* *sf*

25. *ff* *sf* *f* 30.

35. *ff* *ff* *pp*

40. *f*

45. *sf* *sf* *f*

50. *sf* *sf* *sostenuto.* 55.

This Study is for practice of the Chromatic scale interspersed with double notes; but is particularly intended as a useful exercise for the 5th finger.

The accompanying extreme notes must be played with a distinct and decided touch.

Este Estudio es para practicar la escala cromática, con notas dobles entremezcladas, pero está destinado particularmente como ejercicio útil para el quinto dedo.

Las notas extremas del acompañamiento deben ser atacadas de una manera clara y decidida.

Allegro brillante. (♩ = 160)

3. *mf*

5. *f*

8. *p*

10. *p*

8.

sf

4 3 5 5 4 5 4 4 3

2 1 2 2 1 1 2 2

3 2 1 3 2 1 2 1

2 1 3 2 1 2 1 2

15.

cresc.

3 2 1 3 2 1 2 1

3 2 1 2 3 1 3 2

3 2 1 2 3 2 1 2

3 2 1 2 3 2 1 2

f *p* *p* *cresc.*

4 5

2 1 2 1 2 3 1 2 1 2 1

2 3 1 2

2 3 1 2

2 3 1 2

f *p* *cresc.*

4/5

1 2 1 2 1 2 3 1 2 1 2 1

2 3 1 2

2 3 1 2

2 3 1 2

20.

f *(cresc.)* *f*

5

3 1 2 1 2 1 3 2 1 2 1 2 1

1 3 2 1

1 3 2 1

f *ff* *p*

5 5 5 4 3

2 3 1 2

2 3 1 2

2 3 1 2

2 3 1 2

25.

30.

35.

40.

sf *sf* *p* *p* *ff* *(pp)*

*) This is the fingering used by the Author in playing the Chromatic Scale.
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Éste es el método de colocar los dedos usado por el autor en tocando la escala cromática.

45.

50.

55.

60. *cresc.* *f*

65. *sf* *ff* *p*

sf *p*

70. *sf* *p* *cresc.*

sf *p*

75. *p*

Musical notation for the first system, measures 75-79. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment of quarter notes.

Musical notation for the second system, measures 80-84. Measure 80 is marked with a piano (*p*) dynamic. A crescendo (*cresc.*) is indicated over measures 81-84. The right hand has a dense texture with many accidentals and slurs.

Musical notation for the third system, measures 85-89. Measure 85 is marked with an 8-measure rest. The right hand continues with a complex melodic line, including slurs and accidentals.

Musical notation for the fourth system, measures 90-94. Measure 90 is marked with an 8-measure rest. A decrescendo (*dimin.*) is indicated over measures 91-94. The right hand has a complex melodic line with many accidentals and slurs.

Musical notation for the fifth system, measures 95-99. Measure 95 is marked with an 8-measure rest. A crescendo (*cresc.*) is indicated over measures 96-99. The right hand has a complex melodic line with many accidentals and slurs.

Musical notation for the sixth system, measures 100-104. The right hand has a complex melodic line with many accidentals and slurs. The left hand has a steady accompaniment. The system ends with a fortissimo (*ff*) dynamic marking.

The Style of this Study requires alternately pathos and graceful ease, the former is to be effected by giving the slow notes, with due weight and strictly in time, and the latter by an extremely delicate and light execution of all the quicker notes.

El estilo de este Estudio requiere que se alterne el sentimiento con una soltura agraciada; lo primero se obtiene atacando con gravedad las notas de mayor duración y siguiendo rigurosamente el compás, y lo segundo ejecutando delicada y ligeramente todas las notas de más rapidez.

Lentamente, con tranquilidad. (♩=63.)

4.

p

And.

** And.*

5.

cresc.

And.

** And.*

mf

10.

10. *p* *sf* *sf*

sf *sf*

ten. *3* *ten.* *3* *Ped.* *

15.

15. *cantabile* *pp*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a complex melodic line with numerous slurs and fingerings (1-5). The left hand provides a rhythmic accompaniment with chords and single notes. A *Ca.* (Cadenza) marking is present in the left hand, and an asterisk (*) is placed below the staff.

Second system of musical notation, starting at measure 20. The right hand continues with intricate passages, including a section marked *ff* (fortissimo). The left hand features a *pp* (pianissimo) section. The system concludes with a *Ca.* marking and an asterisk (*).

Third system of musical notation. The right hand has a section marked *sf* (sforzando) followed by a section marked *p* (piano). The left hand has a *Ca.* marking and an asterisk (*).

Fourth system of musical notation, starting at measure 25. The right hand has a section marked *pp* followed by a section marked *mf* (mezzo-forte). The left hand has a *Ca.* marking and an asterisk (*).

Musical notation system 1. Treble clef, key signature of two sharps (F# and C#). Measure numbers 45 and 46 are indicated above the staff. The piece begins with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic. The bass line includes a 'Ped.' (pedal) marking and an asterisk (*). Fingerings are indicated with numbers 1-5.

Musical notation system 2. Treble clef, key signature of two sharps. Measure 47 is indicated above the staff. The piece continues with a forte (*f*) dynamic. The bass line includes a 'Ped.' marking and an asterisk (*). Fingerings are indicated with numbers 1-5.

Musical notation system 3. Treble clef, key signature of two sharps. Measure 30 is indicated above the staff. The piece features a fortissimo (*sf*) dynamic, followed by a tenuto (*ten.*) dynamic, and then a piano (*p*) dynamic. The bass line includes a 'Ped.' marking and an asterisk (*). Fingerings are indicated with numbers 1-5.

Musical notation system 4. Treble clef, key signature of two sharps. Measure 31 is indicated above the staff. The piece features a piano (*p*) dynamic, followed by a crescendo (*cresc.*) dynamic. The bass line includes a 'Ped.' marking and an asterisk (*). Fingerings are indicated with numbers 1-5.

Musical notation system 5. Treble clef, key signature of two sharps. Measure 35 is indicated above the staff. The piece features a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a pianissimo (*pp*) dynamic. The bass line includes a 'Ped.' marking and an asterisk (*). Fingerings are indicated with numbers 1-5.

Besides being a useful exercise in double notes, by which the fingers acquire a desirable extension, this Study demands particular attention to style of execution; because the right hand plays at once both the Melody and an Accompaniment. The upper part must be made prominent by a marked and distinct articulation of its notes, whilst those of the accompaniment, being subordinate, must be more weak and subdued. The character of this Lesson which is marked "*Agitato con passione*" admits of, and even requires, a frequent deviation from the regular time. When to introduce such accelerations and retardations of the original *Tempo*, is left to the just taste and feeling of the performer.

Así como este Ejercicio es muy útil para notas dobles, con lo cual los dedos adquieren una deseable extensión, requiere también una gran atención para el estilo de su ejecución, pues la mano derecha toca a la vez la melodía y el acompañamiento. La parte superior ha de distinguirse por una ejecución clara y marcada de sus notas, mientras que la del acompañamiento, siendo secundaria, debe sonar más débil y como velada. El estilo de esta lección que se marca "*Agitato con passione*" admite y aún requiere el desviarse frecuentemente de su compás general. El momento de introducir estas aceleraciones y retardos del tiempo original, se deja al buen gusto y sentimiento del ejecutante.

Allegretto agitato con passione. (♩ = 152.)

5.

p sempre legato

The musical score is written for piano in G major, 2/4 time. It consists of four systems of music. The first system (measures 1-4) features a treble clef with a melody and a bass clef with a accompaniment. The melody includes fingerings 4, 2, 5, 4, 3, 5, 4, 5 and articulation marks. The bass line has fingerings 2, 1, 1, 2, 1, 2. The second system (measures 5-8) continues the piece with similar fingerings and articulation. The third system (measures 9-12) includes a dynamic change to *f* and features slurs and accents. The fourth system (measures 13-16) starts with a dynamic change to *pp* and includes a *sf* marking. The score concludes with a final cadence in the bass clef.

10.

sf *pp* *p* *f*

15.

Musical score for measures 15-17. The piece is in G major (one sharp). Measure 15 starts with a treble clef and a bass clef. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a bass line with notes G2, B1, D2, E2. Measure 16 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 17 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Fingering numbers are provided for the right hand in measures 15, 16, and 17.

Musical score for measures 18-20. Measure 18 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 19 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 20 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Dynamics include *sf* (measures 18-19), *p* (measure 19), and *cresc.* (measure 20). Fingering numbers are provided for the right hand in measures 18, 19, and 20.

20.

Musical score for measures 21-24. Measure 21 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 22 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 23 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 24 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Dynamics include *sf* (measures 21-22) and *rf* (measures 23-24). Fingering numbers are provided for the right hand in measures 21, 22, 23, and 24.

25.

Musical score for measures 25-27. Measure 25 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 26 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Measure 27 has a treble clef with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, B1, D2, E2. Dynamics include *rf* (measures 25-26) and *decresc.* (measure 27). Fingering numbers are provided for the right hand in measures 25, 26, and 27.

calmato e cantabile

Musical score system 1. Treble clef contains a melodic line with fingerings: 5 4 5 5 2, 5 4 3 5 4, 5 5 5 5 4, 3 5 4 5 4, 5 4 5 3 4. Bass clef contains a bass line with fingerings: 2 1 2 1, 3 1 2 1 2 1 2 1, 2 1 2 1, 2 2 2 1 2 1. Dynamics include *p* and *cresc.*. Measure numbers 30 and 31 are indicated.

Musical score system 2. Treble clef contains a melodic line with fingerings: 5 3 4 5 5 4, 5 5 4 3, 5 5 4 5 4 3, 4 4 3 4 5. Bass clef contains a bass line with fingerings: 3 1 2 1 3 1 3 2, 3 1 3 1 2 1 2 1, 2 1 3 1 2 1 2 1, 2 2 1 2 3. Dynamics include *sf*, *decresc.*, *p*, and *cresc.*. Measure numbers 35 and 36 are indicated.

Musical score system 3. Treble clef contains a melodic line with fingerings: 5 5 4 5 4, 5 5 4 5 4, 5 5 4 5 4, 5 5 4 5 4, 5 5 4 5 4. Bass clef contains a bass line with fingerings: 3 1 3 1 3 2, 3 2 1, 3 2 1, 2 1. Dynamics include *f*, *p*, and *cresc.*. Measure numbers 40 and 41 are indicated.

Musical score system 4. Treble clef contains a melodic line with fingerings: 5 4 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4. Bass clef contains a bass line with fingerings: 3 2 3 1 2 1, 1 2 1 2 1 2, 1 2, 1 2 1 2 1 2. Dynamics include *f*, *sf*, and *ff*. Measure numbers 42 and 43 are indicated.

Musical score system 5. Treble clef contains a melodic line with fingerings: 5 4 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4, 5 4 5 4 3 4. Bass clef contains a bass line with fingerings: 1 2 1 2. Dynamics include *dimin.* and *calando*. Measure numbers 45 and 46 are indicated.

50. *a tempo.*

p

1 2 1 1 2 1

2 1 1 2 1 1

55.

f

f

p

cresc.

f

1 1 1 2 1 2

1 1 1 1 1 1

1 2 1 1

2 1 1 2 1 1

60.

f

decresc.

p sotto voce.

2 2

65.

p

dimin.

2 2

2 1

3 4

70.

p

ritard.

1 2 3

3 4

3 4

The difficulties of this Lesson must be so performed as to maintain throughout an apparent character of great ease and playfulness.

Las dificultades de esta Lección se deben vencer de tal manera, que un carácter aparente de suma facilidad y soltura, se tiene que sostener durante toda la pieza.

Allegro giocoso. (♩=132.)

6. *mf*

10. *(dolce.)*

15. *p sf p sf*

20. *(sf) p*

Musical notation for measures 28-34. The piece is in B-flat major (two flats) and 3/4 time. Measure 28 starts with a treble clef and a bass clef. The right hand plays a series of eighth-note chords, while the left hand plays a bass line with some chords. Measure 29 continues the eighth-note pattern. Measure 30 features a dynamic marking of *f* and a triplet of eighth notes in the right hand. Measure 31 has a dynamic marking of *sf*. Measure 32 has a dynamic marking of *f*. Measure 33 has a dynamic marking of *sf*. Measure 34 ends with a dynamic marking of *f* and a final chord.

Musical notation for measures 35-39. Measure 35 starts with a dynamic marking of *sf*. Measure 36 has a dynamic marking of *p* and the instruction *scherzando*. Measure 37 has a dynamic marking of *p*. Measure 38 has a dynamic marking of *p*. Measure 39 has a dynamic marking of *p*.

Musical notation for measures 40-44. Measure 40 starts with a dynamic marking of *sf*. Measure 41 has a dynamic marking of *sf*. Measure 42 has a dynamic marking of *sf*. Measure 43 has a dynamic marking of *sf*. Measure 44 has a dynamic marking of *sf*.

Musical notation for measures 45-49. Measure 45 starts with a dynamic marking of *sf*. Measure 46 has a dynamic marking of *sf*. Measure 47 has a dynamic marking of *sf*. Measure 48 has a dynamic marking of *sf*. Measure 49 has a dynamic marking of *sf*.

Musical notation for measures 50-54. Measure 50 starts with a dynamic marking of *p*. Measure 51 has a dynamic marking of *p*. Measure 52 has a dynamic marking of *p*. Measure 53 has a dynamic marking of *p*. Measure 54 has a dynamic marking of *p*.

Musical notation for measures 55-59. Measure 55 starts with a dynamic marking of *p*. Measure 56 has a dynamic marking of *p*. Measure 57 has a dynamic marking of *p*. Measure 58 has a dynamic marking of *p*. Measure 59 has a dynamic marking of *p*.

60. ⁸

cresc. *f*

65.

decresc. *p*

70.

rf

75.

rf *ff*

80.

sf

85.

f *p*

2/3

90.

p

95.

cresc. *f* *p* *f* *p*

100.

f (*p*)

105.

cresc. *f* *ff*

This Lesson being written in the Ancient Style, requires a bold and energetic manner of execution. Except as to the usual change from *forte* to *piano*, and the reverse, its style of performance is not so much to be characterized by expression and feeling, as by giving to the individual parts of every measure a particularly bold and distinct accentuation.

Esta Lección que está escrita al estilo antiguo, requiere una ejecución atrevida y enérgica. Exceptuando lo que se refiere a los cambios usuales de *forte* a *piano* y vice-versa, su estilo de ejecución no está tan caracterizado por el sentimiento y expresión, cuanto porque da a cada parte del compás una acentuación especialmente atrevida y clara.

Allegro energico, non troppo presto. (♩=104.)

7.

10.

15.

20.

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First system of musical notation. The right hand (treble clef) begins with a *cresc.* marking and contains a series of sixteenth-note runs with fingerings 1 2 2 5, 1 2 2 5, and 1 2 2 5. The left hand (bass clef) starts with a *p* dynamic and contains sixteenth-note runs with fingerings 1 2 2 4 and 1 2 2 4. The system concludes with a *ff* dynamic marking.

Second system of musical notation, starting at measure 25. The right hand features trills (*tr*) and sixteenth-note runs with fingerings 1 3 2, 1 2 1, 1 3, 1 3, and 1 3. The left hand includes trills and sixteenth-note runs with fingerings 1 3 2, 1 2 1, 1 3, 1 3, and 1 3. A *cresc.* marking is present in the lower register.

Third system of musical notation. The right hand contains a continuous sixteenth-note run. The left hand provides a steady accompaniment with a *f* dynamic marking.

Fourth system of musical notation, starting at measure 30. The right hand features sixteenth-note runs with a *sempre f* dynamic marking. The left hand includes trills and sixteenth-note runs with fingerings 1 2 1, 2 1 2, and 1 3 2.

Fifth system of musical notation, starting at measure 35. The right hand contains sixteenth-note runs with a *sfz* dynamic marking. The left hand includes trills and sixteenth-note runs with fingerings 3 2 3 4 1, 1 2, and 1 2.

Sixth system of musical notation, starting at measure 40. The right hand features sixteenth-note runs with fingerings 3 2 5 2 2 5, 1 2 2 5, 1 2 2 5, 2 5 2 2 5 5 1 1, 2 2, and 2 4 3 5. The left hand includes trills and sixteenth-note runs with fingerings 1 1, 1 1, and 1 1. A *dimin.* marking is present, followed by a *ff* dynamic marking.

Musical score for measures 38-44. The piece is in a minor key. The right hand features a melodic line with slurs and fingerings (5, 4, 1, 2). The left hand has a bass line with trills and slurs, marked with a forte *f* dynamic. Fingerings 2, 1, 2, 3, 1 are indicated at the end of the system.

45.

Musical score for measures 45-49. The right hand continues the melodic line with slurs and fingerings (5, 4, 5). The left hand features trills and slurs, with a forte *f* dynamic. Fingerings 3, 2, 1, 2, 3, 2, 4, 1 are indicated at the end of the system.

50.

Musical score for measures 50-54. The right hand has a melodic line with slurs and fingerings (5, 4, 3). The left hand has a complex bass line with slurs and fingerings (1, 2, 3, 2, 1, 2). A forte *f* dynamic is present. A *cresc.* marking is above the right hand in measure 54. Fingerings 1, 2, 3, 1 are indicated at the end of the system.

Musical score for measures 55-59. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand has a complex bass line with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 2, 1). A forte *ff* dynamic is present. Fingerings 4, 2, 3, 5, 2, 2, 1, 5, 3, 2 are indicated at the end of the system.

55.

Musical score for measures 60-64. The right hand features a melodic line with slurs and fingerings (5, 2, 1, 3). The left hand has a complex bass line with slurs and fingerings (1, 4, 1, 3, 1, 3). Fingerings 5, 2, 2, 1, 5, 2, 4 are indicated at the end of the system.

Musical score for the first system, measures 53-58. The piece is in a minor key with a 3/4 time signature. The right hand features intricate sixteenth-note patterns with various fingering techniques (e.g., 4, 3, 2, 1, 2, 3, 4, 5). The left hand provides a steady accompaniment with chords and moving lines. Measure numbers 53, 54, 55, 56, 57, and 58 are indicated above the staff.

60.

Musical score for the second system, measures 59-64. The right hand continues with complex sixteenth-note passages, including triplets and slurs. The left hand maintains a consistent rhythmic accompaniment. Measure numbers 59, 60, 61, 62, 63, and 64 are indicated above the staff.

Musical score for the third system, measures 65-70. This system features more complex sixteenth-note runs in the right hand, with some measures containing triplets. The left hand accompaniment remains steady. Measure numbers 65, 66, 67, 68, 69, and 70 are indicated above the staff.

65.

Musical score for the fourth system, measures 71-76. The right hand has a prominent triplet of sixteenth notes in the first measure. The left hand accompaniment consists of chords and moving lines. Measure numbers 71, 72, 73, 74, 75, and 76 are indicated above the staff.

Musical score for the fifth system, measures 77-82. The right hand features a trill in the first measure and a dynamic marking of *ff* (fortissimo). The left hand has a trill in the first measure and a dynamic marking of *sf* (sforzando). Measure numbers 77, 78, 79, 80, 81, and 82 are indicated above the staff.

This Study is intended for an exercise in interrupted Octave passages. The wrist is to be kept stiff and loose, alternately, according as the Octaves are marked, *Staccato* or *Legato*; the arm must, however, be always kept at ease.

An accurate observance of *Forte* and *Piano* with all their intermediate shades will best give this Lesson its proper Character.

Este Estudio tiene por objeto el ejercicio de pasajes de octavas interrumpidas. La muñeca se debe tener tesa o floja alternativamente según estén marcadas, *Staccato* o *Legato*, las octavas; pero el brazo debe permanecer siempre suelto.

La cuidadosa observancia de dar el piano o forte con todos sus matices intermedios, dará mejor a esta lección su carácter adecuado.

Allegro agitato. (♩=108.)

8.

5.

10.

cresc.

1 2 1

System 1: Treble and bass clefs. Bass clef starts with a 5-fingered chord. Dynamics include *cresc.* and *pp*.

System 2: Treble and bass clefs. Dynamics include *f*, *sf*, *p*, and *sf*. Includes fingering 4, 5, 4, 5.

System 3: Treble and bass clefs. Treble clef has measure number 15. Includes fingering 5, 4, 4, 4, 3, 4, 1, 3.

System 4: Treble and bass clefs. Treble clef has a long slur. Bass clef has fingering 4, 5, 5, 3, 5, 4, 5, 4, 5, 3, 5, 5, 4, 5, 5, 4, 5, 4, 5, 4.

System 5: Treble and bass clefs. Treble clef has measure number 20. Dynamics include *p*, *pp*, and *sf*. Bass clef has fingering 5, 4, 5, 4, 5.

System 6: Treble and bass clefs. Dynamics include *pp*, *sf*, *p*, and *pp*. Bass clef has fingering 2, 1, 2, 4.

25. *Tranquillamente.* (♩ = 96)

4

p

4

p

30.

dolce.

dimin.

dolce.

35.

sf

sf

sf

sf

sf

Agitato.

8. 40. *a tempo.*

sf *sf* *ff* *sf* *p sotto voce.*

sf *p*

45.

pp *sf* *p* *sf* *p*

sf *sf* *sf* *p*

sf *sf* *sf* *p*

50. *dimin.*

p *pp* *pp*

The principal object of this Study is to teach that expressive manner which results from a proper binding and connection of the notes with each other. This is commonly called the *Legato* Style and is of great importance in promoting a desirable extension of the fingers. The use of the Pedal is here recommended (particularly on Instruments of short vibration) as long as the moving Bass, in *Arpeggio*, only contains notes belonging to the same harmony. Previous to a change of harmony the Pedal must be carefully taken off, and again used at the beginning of the new one.

El objeto principal de este Estudio, es enseñar a ligar y unir las notas para adquirir un estilo *expresivo*. Esto se llama comunmente *Estilo Legato* y es de gran importancia para desarrollar la extensión deseada de los dedos.

Aquí se recomienda el uso del pedal (muy especialmente si el instrumento es de poca vibración) puesto que los bajos, en movimiento de *Arpeggio*, contienen únicamente notas de la misma armonía. Antes de llegar al cambio de armonía, se retira el pedal con cuidado y se vuelve a usar al comenzar otra nueva.

Cantabile moderato ed espressivo. (♩ = 108)

9. *p sempre legato.*

5.

p

13139

10.

dim.

Ad. *

calando.

Ad. * Ad. *

pp

Ad. * Ad. * Ad. * Ad. *

15.

Ad. * Ad. *

cresc.

f

p

Ad. * Ad. * Ad. *

20.

Cres. *

ritard. p a tempo.

25.

p

5 *sf* 30. *ten.* 4

sf *ten.* *p*

cresc. *p*

cresc. *p*

dimin. *p*

dimin. *p* *Red.* * *Red.* * *Red.* *

35. *calando.* *Red.* *

35. *calando.* *Red.* *

This Study written in the ancient Style (some- what in that of SCARLATTI,) is to afford a prac- tice of Shakes, which must uniformly be execu- ted with a rapid and elastic change of fingers; without however, disturbing in the least the quiet and stately character of the whole.

Este Estudio al estilo antiguo (algo semejante al de SCARLATTI), proporciona el ejercicio del trémolo, que debe ser ejecutado uniformemente con cambios rápidos y elásticos de dedos, sin interrumpir por esto el carácter majestuoso y tranquilo del conjunto.

Andantino. (♩ = 100)

10. *p legato.* *f*

5. *p* *f* *p*

cresc. *f* *p*

The score consists of four systems of music, each with a treble and bass staff. The first system is marked '10.' and includes dynamics 'p legato.' and 'f'. The second system is marked '5.' and includes dynamics 'p' and 'f'. The third system is marked '10.' and includes dynamics 'p' and 'f'. The fourth system includes dynamics 'cresc.', 'f', and 'p'. Fingerings and trills are indicated throughout the piece.

15.

Musical score for measures 15-18. Treble clef has a 3/4 time signature. Bass clef has fingerings: 5 3 2 1 4 2, 1 5 2 5, 3 1 2 3 1 2.

Musical score for measures 19-21. Treble clef has a 3/4 time signature. Bass clef has fingerings: 3 5, 1 2, 2, 1 2 3 4 2 4, 3 2 3 4 3 5. Dynamics: *cresc.*, *f*.

20.

Musical score for measures 22-24. Treble clef has a 3/4 time signature. Bass clef has fingerings: 1 1 1 1 1 1, 1 1 1 2 1 2, 3 1 2 1 1, 1 2 1 1, 1 2 1 1. Dynamics: *sempre f*.

25.

Musical score for measures 25-29. Treble clef has a 3/4 time signature. Bass clef has fingerings: 3 2 4, 1 2 1 2, 1 2 3 1, 2. Dynamics: *p*.

30.

Musical score for measures 30-33. Treble clef has a 3/4 time signature. Bass clef has fingerings: 3 2 3 4, 1 2 3 1, 2. Dynamics: *cresc.*, *sf*.

Musical score system 1, measures 33-35. The system consists of two staves. The upper staff contains a melodic line with trills and slurs, marked with dynamic *sf* and *dimin.*. The lower staff contains a bass line with trills and slurs, also marked with *sf*. Measure numbers 33, 34, and 35 are indicated above the staff.

Musical score system 2, measures 36-39. The system consists of two staves. The upper staff contains a melodic line with trills and slurs, marked with dynamic *f*. The lower staff contains a bass line with trills and slurs, marked with dynamic *f*. Measure numbers 36, 37, 38, and 39 are indicated above the staff.

Musical score system 3, measures 40-45. The system consists of two staves. The upper staff contains a melodic line with trills and slurs, marked with dynamic *f*. The lower staff contains a bass line with trills and slurs, marked with dynamic *f*. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the staff.

Musical score system 4, measures 46-49. The system consists of two staves. The upper staff contains a melodic line with trills and slurs, marked with dynamic *sf*. The lower staff contains a bass line with trills and slurs, marked with dynamic *ff*. Measure numbers 46, 47, 48, and 49 are indicated above the staff.

45.

34 2 3
2 1 5

34 2 3

Musical score for measures 45-49. Treble clef has notes with slurs and fingerings. Bass clef has chords and notes. Dynamics include *sf* and *f*.

sf

45

50.

Musical score for measures 49-54. Treble clef has notes with slurs and fingerings. Bass clef has chords and notes. Dynamics include *sf* and *f*.

32

21

3 4

32

1

4 5

4 3

2

21

3 4

4 3

2

4 3

2

5

55.

34 2 1

Musical score for measures 54-59. Treble clef has notes with slurs and fingerings. Bass clef has chords and notes. Dynamics include *sf*, *pp*, *f*, *ff*, and *sf*.

sf

pp

f

ff

sf

60.

5 4

5 3

5 4

5 4

5 3

5 3

Musical score for measures 59-64. Treble clef has notes with slurs and fingerings. Bass clef has chords and notes. Dynamics include *sf* and *f*.

sf

12

21

12

21

12

21

12

21

65.

58

34

4

3 2

4 2

Musical score for measures 64-69. Treble clef has notes with slurs and fingerings. Bass clef has chords and notes. Dynamics include *sf*, *p*, and *pp*.

sf

p

pp

21

3 4

ped.

This Study is intended to promote the extension of the whole hand as well as of the fingers from each other. With this the Author has at the same time united a useful practice of passing the thumbs under the fingers.

The whole is to be played with the utmost power and energy.

Este Estudio tiene por objeto el aumentar la extensión de toda la mano, así como la separación de los dedos entre sí. Además, el Autor se propone unir a ello la práctica utilísima de pasar el pulgar por debajo de los otros dedos.

Se debe tocar el conjunto con la mayor fuerza y energía.

Allegro maestoso e patetico. (♩=126)

11. *ff*

5.

(R.) (*)

10. *pp*

(R.) (*)

15 *mf* *cresc.* *f*

(R.) (*)

45.

Musical score for measures 45-49. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with some chords and moving lines.

Musical score for measures 49-53. The right hand continues with intricate fingerings and slurs. The left hand has a more active role with moving lines and chords.

Musical score for measures 53-59. The right hand has a dense melodic texture with many slurs. The left hand accompaniment includes some chords and moving lines.

50.

Musical score for measures 59-63. The right hand has a complex melodic line with many slurs and fingerings. The left hand has a more active role with moving lines and chords.

Musical score for measures 63-67. The right hand has a complex melodic line with many slurs and fingerings. The left hand has a more active role with moving lines and chords.

A light motion of the arm, a delicate touch and an elastic withdrawing of the hand during the rests, are particularly requisite to play this Study with due effect.

Para obtener el efecto deseado en este Estudio, es requisito indispensable tener un movimiento suelto de brazo, atacar con delicadeza y retirar la mano con elasticidad durante las pausas.

Agitato. (♩.=96)

12. *p*

5.

10. *cresc.*

15. *p*

20.

25. *sf* *p* *cresc.*

30. *f* *f* *p* *cresc.*

35. 8

40.

f *ff* *sf*

This system contains measures 35 through 40. The right hand features a complex melodic line with numerous fingerings (e.g., 3 1, 2 1, 2 1, 2 1, 3 4, 3 4, 5 4, 4 2, 5 3, 5 2) and dynamic markings including *f*, *ff*, and *sf*. The left hand provides a rhythmic accompaniment with chords and moving lines.

45.

50.

ten. *p* *sf* *p*

This system contains measures 45 through 50. Measure 45 includes a *ten.* (ritardando) marking. The right hand has fingerings such as 2 1 / 4 2 and 3 1 / 5 2, 4 1 / 5 2. The left hand continues with a steady accompaniment. Dynamics include *sf*, *p*, and *sf*.

55.

60.

p

This system contains measures 55 through 60. The right hand features a melodic line with fingerings like 5, 4, 3, 2, 2, 4, 3. The left hand accompaniment is consistent. A *p* (piano) dynamic marking is present at the start of the system.

65.

70.

This system contains measures 65 through 70. The right hand has fingerings such as 3 4, 5 3, 2 4, 5 4, 3 4, 5 4. The left hand accompaniment continues with a consistent rhythmic pattern.

75.

80.

This system contains measures 75 through 80. The right hand has fingerings like 2 4, 1 2. The left hand accompaniment continues. Dynamics include *sf* and *p*.

70. 75.

Musical score for measures 70-75. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) and *p* (piano).

80.

Musical score for measures 80-85. The right hand continues with melodic patterns, including some sixteenth-note runs. The left hand maintains the eighth-note accompaniment. Dynamics include *sf* and *pp* (pianissimo).

85.

Musical score for measures 85-90. The right hand features more complex melodic figures with slurs and accents. The left hand accompaniment remains consistent. Dynamics include *pp*.

90. 95.

Musical score for measures 90-95. The right hand has melodic lines with slurs and accents. The left hand accompaniment is steady. Dynamics include *cresc.* (crescendo).

100.

Musical score for measures 95-100. The right hand features melodic lines with slurs and accents. The left hand accompaniment is steady. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo).

105.

Musical score for measures 105-110. The treble clef contains a melodic line with notes and fingerings (4, 5, 4, 5, 4, 5). The bass clef contains a supporting line with notes and fingerings (1, 2, 1, 2, 1).

110.

poco a poco

Musical score for measures 110-115. The treble clef contains a melodic line with notes and fingerings (4, 3, 4, 3, 4, 3). The bass clef contains a supporting line with notes and fingerings (2, 1, 2, 1). A dynamic marking of *pp* is present at the beginning of the section.

115.

cresc.

Musical score for measures 115-120. The treble clef contains a melodic line with notes and fingerings (3, 2, 1, 2, 3, 2, 1, 3, 2, 1, 3, 4). The bass clef contains a supporting line with notes and fingerings (2, 1, 2, 3, 2, 1, 2, 3).

120.

125

Musical score for measures 120-125. The treble clef contains a melodic line with notes and fingerings (4, 1, 4, 1, 3, 1, 2, 5, 4, 1, 1, 4). The bass clef contains a supporting line with notes and fingerings (1, 1, 1, 1, 1, 1, 1, 1). Dynamic markings of *sf* and *p* are present.

130.

cresc.

Musical score for measures 130-135. The treble clef contains a melodic line with notes and fingerings (3, 1, 1, 3, 5, 2, 1, 2, 5, 4, 5, 3, 4, 5). The bass clef contains a supporting line with notes and fingerings (1, 1, 1, 1, 1, 1, 1, 1). A dynamic marking of *cresc.* is present.

135.

pp

140.

5 4 4 4

145. 150.

5 4 4 4 5 4 4 4 5 4 4 4

155.

sf dim. p

160.

pp ppp

The perfect performance of double notes and especially thirds being of very great importance, this Study is intended as a practice for giving precision and facility to their execution. The performer must be particularly careful not to yield to that feebleness of finger which prevents the double notes from being struck with equal force and precisely at the same time.

El tocar perfectamente notas dobles y especialmente terceras, es de gran importancia, así pues, el objeto de este Estudio es adquirir precisión y facilidad en su ejecución. El ejecutante debe poner especial cuidado en no contraer esa debilidad de dedos que evita el tocar las notas dobles con igual fuerza y exactamente al mismo tiempo.

Allegro brillante. (♩ = 120.)

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13.

The musical score for Study 13 is presented in two systems. Each system consists of a piano (right) hand and a bass (left) hand. The piano part features intricate double-note and triple-note passages with various fingering numbers (1-5) written above the notes. The bass part provides a rhythmic accompaniment with chords and single notes. Dynamic markings such as *f* (forte) and *sf* (sforzando) are used throughout. The score is in 2/4 time and the key signature has two sharps (F# and C#).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand plays a steady accompaniment of eighth notes. Numerous fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation, starting with measure 30. It includes dynamic markings such as *sf* (sforzando) and *p* (piano). The right hand continues with intricate melodic patterns, while the left hand provides harmonic support. Fingerings are clearly marked throughout.

Third system of musical notation. The right hand features a series of slurs and dynamic markings including *f* (forte) and *p* (piano). The left hand maintains a consistent rhythmic accompaniment. The notation is dense with notes and fingerings.

Fourth system of musical notation, starting with measure 35. The right hand has a melodic line with many slurs and dynamic markings like *sf*. The left hand continues with a rhythmic accompaniment. The system is filled with musical notation and fingerings.

Fifth system of musical notation, starting with measure 40. It includes dynamic markings such as *sf*, *p*, *(dim.)* (diminuendo), and *cresc.* (crescendo). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system is filled with musical notation and fingerings.

Sixth system of musical notation. The right hand features a melodic line with slurs and dynamic markings including *ff* (fortissimo). The left hand continues with a rhythmic accompaniment. The system is filled with musical notation and fingerings.

This Study calls all the fingers into activity, and particular care must be taken that the fourth finger of each hand be used with the same force and precision as the other fingers.

Este Estudio pone en actividad a todos los dedos y es necesario tener especial cuidado en que el cuarto dedo de cada mano, se use con igual fuerza y precisión que los otros

Allegro maestoso. (♩. = 104.)

14. *f con energia*

5.

10. *p cresc.* *f*

p cresc. *f*

p cre - - - scen - - - do

15. *ff* *p*

p

20. *sf* *sf*

p cre - - - scen - - - do

ff

25.

Musical notation for measures 25-29. Treble clef with 4/2 time signature. Bass clef accompaniment. Fingerings and dynamics are indicated.

Musical notation for measures 25-29. Treble clef with 4/2 time signature. Bass clef accompaniment. Dynamics *p* and *sf* are marked.

Musical notation for measures 30-34. Treble clef with 4/2 time signature. Bass clef accompaniment. Lyrics "cre - - - - - do" are present. Dynamics *p* and *sf* are marked.

Musical notation for measures 30-34. Treble clef with 4/2 time signature. Bass clef accompaniment. Dynamics *p*, *cresc.*, and *sf* are marked.

Musical notation for measures 30-34. Treble clef with 4/2 time signature. Bass clef accompaniment. Dynamics *piu f* and *ff* are marked.

Musical notation for measures 35-39. Treble clef with 4/2 time signature. Bass clef accompaniment. Dynamics *pp* is marked.

The principal requisite for the proper execution of this Study is a light touch and an elastic withdrawing of the hand from such notes as are marked *staccato*.

El principal requisito para la ejecución debida de este Estudio es saber atacar las notas con delicadeza y retirar la mano con elasticidad en las notas marcadas *staccato*.

Allegro giocoso. (♩ = 100.)

15. *p con leggerezza*

10.

15.

20.

25.

30.

seen - do

cre -

p

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35.

Red. * Red.

40.

45.

* cre - - scen -

50.

do f

55.

f

60.

ri - te - nu - to

ri - te - nu - to

65. *a tempo* *f* *f* 70.

75. *sempre f*

80. *ff* *f* 85.

90. *f* *f* *p leggieriss.*

95. 2 3 3 3 4 3 5.

100.

105.

Musical score for measures 100-105. The piece is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measures 100-104 are marked *pp*. Measure 105 is marked *f*. Fingerings are indicated with numbers 1-5. The right hand features intricate sixteenth-note patterns, while the left hand provides a steady accompaniment.

110.

115.

Musical score for measures 110-115. The key signature changes to two flats (Bb, Eb) and the time signature to 3/4. Measures 110-114 are marked *f*. Measure 115 is marked *ff*. The right hand contains prominent triplet patterns. The left hand has a simple bass line.

120.

Musical score for measures 120-125. The key signature remains two flats (Bb, Eb) and the time signature is 3/4. Measures 120-124 are marked *f*. Measure 125 is marked *p*. The right hand features sixteenth-note runs with fingerings 2, 1, 2, 1, 2, 1, 2, 1. The left hand has a simple accompaniment.

125.

130.

Musical score for measures 125-130. The key signature is two flats (Bb, Eb) and the time signature is 3/4. Measures 125-129 are marked *f*. Measure 130 is marked *p*. The right hand has sixteenth-note patterns with fingerings 5, 3, 4, 2, 3, 2, 4, 2, 5, 2, 3, 2. The left hand has a simple accompaniment.

cre

scen

do.

f

p

135.

Musical score for measures 135-140. The key signature is two flats (Bb, Eb) and the time signature is 3/4. Measure 135 is marked *p*. Measures 136-139 are marked *pp*. Measure 140 is marked *ff*. The right hand has sixteenth-note patterns with fingerings 5, 4, 5. The left hand has a simple accompaniment.

p

pp

ff

ff

Although skips are generally employed in passages of brilliancy and bravura, they are here made use of in a movement of a character altogether different. The style of execution must be tranquil and dignified, and the skips rendered alternately delicate and imposing, whilst the bass flows on calmly and uninterruptedly.

Aunque el brincar de una nota a otra, en general se emplea en pasajes de brillantez y bravura, sin embargo en este Estudio se usa con un carácter enteramente distinto.

El estilo de la ejecución debe ser tranquilo y serio e interpretado este movimiento, alternando lo delicado con lo imponente, mientras que los bajos siguen con calma y sin interrupción.

Adagio, ma non troppo. (♩ = 66)

16.

p *sostenuto.*

sempre legato.

cresc.

f *p* *pp*

10.

cresc. *f*

sf > *p* *esce.* *f* *f* *sf* *p*

espressivo.

15. *dim.*

ere - - scen - - do. > *p*

20. *esce.* *f*

p

25.

25. *p* *cresc.*

30.

30. *dim.* *p* *cresc.* *f* *p* *pp* *cresc.*

35.

35. *f* *p* *cresc.* *p* *f* *p*

f *p* *cresc.* *p* *f* *p*

f *p* *p* *f*

40.

f *pp*

pp *delicatamente.*

45.

ral - - - len - *pp*

tan - do ca - lan - do.

The Study is for practice in the *legato* style. The value of the notes both in treble and bass being uniformly the same, the whole should be executed in a smooth and flowing manner, and in the passages marked < or > the left hand must always maintain an equal degree of power or delicacy with the right.

Este Estudio tiene por objeto la práctica del Estilo Legato. Por ser el valor de las notas, tanto en los tiplejos como en los bajos, uniformemente igual, el conjunto debe ser ejecutado de una manera corrida y suave y en los pasajes marcados < o > la mano izquierda debe mantener siempre el mismo grado de fuerza y delicadeza que la derecha.

Andantino. (♩ = 108)

17. *p sempre legato.*

10. *pp*

15. *pp* *crese.*

20. *p* *pp dolce.*

25.

Musical score for measures 25-30. The piece is in G major (one sharp). Measure 25 starts with a treble clef and a bass clef. Fingerings are indicated above and below notes. Dynamic markings include *mf* and *fz*. Measure 30 ends with a treble clef.

30.

35.

Musical score for measures 30-35. Measure 30 begins with a *cresc.* marking. Measure 31 has a *decresc.* marking. Measure 32 has a *p* marking. Measure 34 has a *pp* marking. Measure 35 has a *cresc.* marking. Fingerings and dynamics are clearly marked throughout.

40.

Musical score for measures 35-40. Measure 36 has a *f* marking. Measure 37 has a *p* marking. Measure 40 ends with a treble clef. Fingerings and dynamics are clearly marked throughout.

45.

Musical score for measures 40-45. Measure 41 has a *f* marking. Measure 42 has a *rf* marking. Measure 43 has a *cresc.* marking. Measure 44 has a *f* marking. Measure 45 ends with a treble clef. Fingerings and dynamics are clearly marked throughout.

50.

Musical score for measures 45-50. Measure 46 has a *rf* marking. Measure 47 has a *rf* marking. Measure 48 has a *p dim.* marking. Measure 49 has a *pp* marking. Measure 50 ends with a treble clef. Fingerings and dynamics are clearly marked throughout.

55. *dolce.* *ped.* * *poco - a - poco.*

60. *f* *decrease.* *- cre - - scen - - do. f*

70. *ere - - scen - - do.*

75. *p* *cresc.* *dim.*

80. *pp* *ca - lan - do.* *di - mi - nu - en - do.* *ped.* *

The difficulty of this Study lies in the peculiarity of rhythm which prevails throughout. Where the bass takes the second of each 3 eighths, the performer must touch such note with the utmost lightness and place the accent on the 1st, 4th, 7th and 10th eighth of such bar. The same mode of performance is to be observed where this order is inverted and the left hand gives the accented notes.

La dificultad de este Estudio está en la peculiaridad del ritmo que prevalece en su conjunto. Al tocar en los bajos el segundo tiempo de cada tres corcheas, el ejecutante debe atacar esa nota muy ligeramente y acentuar la 1^a, 4^a, 7^a y 10^a corcheas de cada compás. El mismo estilo de ejecución se debe observar adonde se invierte este orden y entonces se acentúan las notas con la mano izquierda.

Allegro con brio. (♩. = 126)

18.

19.

20.

21.

22.

23.

cre - - - scen - - - do.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43.

44.

45.

46.

47.

48.

49.

50.

51.

52.

53.

54.

55.

56.

57.

58.

59.

60.

61.

62.

63.

64.

65.

66.

67.

68.

69.

70.

71.

72.

73.

74.

75.

76.

77.

78.

79.

80.

81.

82.

83.

84.

85.

86.

87.

88.

89.

90.

91.

92.

93.

94.

95.

96.

97.

98.

99.

100.

15.

sf sf (sf) sf sf sf ff

20.

p

più cresc. ff cresc. sf sf pp

25.

cresc.

30.

cresc. f p

This Study is designed for the rapid and alternate touch of the same note by the thumb and 2nd finger of both hands. The Author recommends it to be practised slowly at first, in order that the distinctness and rapidity which should characterize this lesson may be obtained by degrees and consequently with greater certainty.

El fin de este Estudio es el ataque rápido y alternante de la misma nota con el pulgar y el 2^{do} dedo de ambas manos. El Autor recomienda que se estudie primero despacio, para que la claridad y rapidez que caracterizan a esta lección, se obtengan poco a poco y con mayor seguridad.

Vivace. (♩ = 132)

19. *p*

5.

10.

15.

(dolce) *pp*

20.

(poco cresc.) (dim.) *sempre p*

25.

p *cresc.*

(*Lo.*) * (*Lo.*) *

30.

p

(*Lo.*) * (*Lo.*) *

35.

p *cresc.*

(*Lo.*) * (*Lo.*) *

40.

sf *p* *sf*

(*Lo.*) * (*Lo.*) *

45.

sf

(*Lo.*) * (*Lo.*) *

50.

p *cresc.* - - - *ff*

(*) >

55.

p

60.

ritard. - - - *legg.*

p

65.

(*cresc.*)

70.

f *più f*

75.

sf *p*

80.

85.

90.

95.

100.

ff

This is intended as an Exercise in the expressive style of slow and solemn movements. Although passages of greater motion are introduced for the purpose of relief or contrast, yet a dignified and impressive style of performance should prevail throughout.

Este es un Ejercicio que sirve para el estudio del estilo expresivo de movimientos lentos y solemnes. Aunque, para hacer contraste, se han insertado en él algunos pasajes de mayor movimiento, sin embargo, debe prevalecer en el conjunto un estilo imponente.

Adagio con molto espressione. (♩ = 92)

20.

p

Ben sostenuto.

f → *pp*

5.

sempre legato

f → *pp*

sf

10.

pp

pp

f

First system of musical notation. The right hand (treble clef) contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a fermata over the final G4. The left hand (bass clef) contains a bass line with notes G3, A3, B3, C4, B3, A3, G3, and a fermata over the final G3. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The left hand includes the instruction *cresc.* and various fingerings (1, 2, 3, 4, 5).

Second system of musical notation, starting with the measure number 15. The right hand features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a fermata. The left hand has a complex bass line with many sixteenth notes and fingerings. The instruction *ff* is present in the right hand.

Third system of musical notation. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a fermata. The left hand has a bass line with notes G3, A3, B3, C4, B3, A3, G3, and a fermata. The instruction *dim.* is in the left hand, and *p* is in the right hand.

Fourth system of musical notation, starting with the measure number 20. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a fermata. The left hand has a bass line with notes G3, A3, B3, C4, B3, A3, G3, and a fermata. The instruction *ff* is in the right hand.

sotto voce

p *cresc.*

p cresc. *sf*

25.

p cresc. *sf* *cresc.* *sf* *sf*

sf *p* (2)

pp snave

pp snave

30.

pp *sempre p*

53

4 2

1 2 1 2

3 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

6

f *p*

5 3 2 1 2 1 2 3 2 3 2 1 2 3 4 1 2 3 4 1 2 3 4

cresc. *sf* *p*

(2.) (*)

35.

f *sf* *p*

6

5 (2.) (*)

4 3 2 1 2 3 4 1 2 3 4 1 2 3 4

pp

4 1 3 1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

sempre p

Red. *

This system contains two staves. The upper staff features a complex, rapid passage with many beamed notes and slurs. The lower staff has a simpler accompaniment with some rests. The dynamic marking 'sempre p' is present. There are two 'Red.' markings and two asterisks in the lower staff.

40.

Red. *

This system contains two staves. The upper staff continues the complex passage from the previous system, with measure numbers 40 and 41. The lower staff has a steady accompaniment. There are two 'Red.' markings and two asterisks in the lower staff.

dim. rall.

This system contains two staves. The upper staff has a very dense, fast passage with many beamed notes and slurs. The lower staff has a steady accompaniment. The dynamic marking 'dim.' is present, followed by 'rall.'.

Energico.

45.

ff pp

This system contains two staves. The upper staff has a series of chords and some melodic lines. The lower staff has a steady accompaniment. The dynamic marking 'ff' is present, followed by 'pp'. The tempo marking 'Energico.' is at the beginning, and the measure number '45.' is above the staff.

pp cresc.

This system contains two staves. The upper staff has a series of chords and some melodic lines. The lower staff has a steady accompaniment. The dynamic marking 'pp' is present, followed by 'cresc.'.

50.

sf *decresc.*

pp *cresc.*

(*ℓ*) *

pp

(*ℓ*) *

55.

dim.

calando *perdendosi*

Red.

(*ℓ*) *

This Study is designed to promote a delicate, pearly and flowing touch. To play it with advantage and effect, the lights and shades indicated by the different marks should be observed with the strictest attention.

Este Estudio tiene por objeto de adquirir un ataque delicado, suave y deslizando. Para tocarlo eficazmente, los matices indicados por las diferentes marcas, deben ser observados con la mayor atención.

Allegro moderato. (♩ = 112.)

21. *p*

5. *sempre legato.* *cresc.*

10. *cresc.*

15. *f*

20. *decresc.*

5

pp *dol.*

25.

30.

cresc.

35.

f *p* *pp*

40.

45.

pp *cresc.* *p*

Musical score system 1, measures 45-50. Treble clef, key signature of three flats. Fingerings: 4, 1 3 2 4, 2 4 1 3, 2 4 3 5, 2, 3 5 1 2 1 3 2 4 3 5 1 4, 50. 1 3 2 5, 4 3 2 1. Dynamics: *p*. Includes slurs and accents.

Musical score system 2, measures 51-54. Treble clef, key signature of three flats. Fingerings: 4 3 1 3, 2 4 1 3, 2, 1, 5, 5, 4, *p* 5 2 1 4, 1 4 2, 1 5 3 1, 2 4 1 3, 2 1 5 2, 5 2 4 2. Dynamics: *sf*. Includes slurs and accents.

Musical score system 3, measures 55-59. Treble clef, key signature of three flats. Fingerings: 5 3 2 4, 1 4 2 4, 1 5 3 1, 2 1, 2 3, 1, 3 2 1, 3 4 1 4, 1, 2 1 2, 3. Dynamics: *p*. Includes slurs and accents. Rehearsal mark * below.

Musical score system 4, measures 60-64. Treble clef, key signature of three sharps. Fingerings: 3 4 1 4, 2, 2, 1, 2, 1, 2, 3, 1, 4, 2 1, 2 5 3, 2, 5 3 1, 2, 4 2, 1, 3 1, 2, 5 4 2. Dynamics: *pp*. Includes slurs and accents. Rehearsal mark * below.

Musical score system 5, measures 65-69. Treble clef, key signature of three sharps. Fingerings: 1 5 3 5, 2 4 1 4, 1, 2 4 3 1, 4 2 1, 1 4 2 1, 5, 1 5 3 5, 2 4 1 4, 1 5 2 5. Dynamics: *cresc.*, *sf*. Includes slurs and accents. Rehearsal mark * below.

Musical score system 6, measures 70-74. Treble clef, key signature of three sharps. Fingerings: 2 4, 1 4, 5 2 5, 2 5 4 3, 1 4 2 1, 2 3, 2 2, 1 4, 2 5 3 5 2 5 2 5, 70. 4, 2 3, 1 4 2 3. Dynamics: *p*, *sf*. Includes slurs and accents. Rehearsal mark * below.

2 5 3 5 2 4 1 3 2 4 3 5 4 4 2 3 1 4 2 4 2 3 1 3

sf *p* *p*

1 3 1 3 / 2

75.

dimin. *p*

4 1 2 3 4 1 2 3

80.

p

85.

dol. *p*

(L.) (*) (L.) (*) (L.) (*)

90.

cresc. *f* *ff*

(L.) (*) (L.) (*) (L.) (*)

95.

ff *pp leggero.*

(L.) (*)

The object of this Study is to improve the power of repeating notes on the same key with various fingers of the right hand. The figure of the passage kept up throughout frequently requires the use of the thumb on the black keys, but as this is naturally inclined to give a motion to the hand, which, as a general rule, it is desirable to avoid, the performer must employ his best judgment and dexterity in avoiding the appearance of this inconvenience.

El objeto de este Estudio, es mejorar el poder de repetir las notas en la misma llave con los distintos dedos de la mano derecha.

El estilo que prevalece durante todo el pasaje, requiere frecuentemente el uso del pulgar sobre las notas negras, pero como esto inclina a dar un movimiento a la mano, que, como regla general, debiera evitarse, el ejecutante debe emplear su buen juicio y destreza para poner el remedio a este inconveniente.

Allegro. (♩ = 138.)

22. *mf*

5.

10. *pp* *cresc.*

15. *cresc.* *sf*

13139 (20) *sf* (*) *p*

20.

1 2 \flat 4 3 | 1 2 4 3 | 1 2 4 3 | 2 \flat 4 3 2 | 2 1 2 4 3 2 2 1

cresc. - - - - - *rall.* -

a tempo.

25.

2 4 3 2 4 3 2 2 1 4 3 2 1 | 4 3 2 1 | 4 3 2 1 | 4 3 2 1

p

30.

4 3 2 1 2 | 2 1 4 3 2 1 | 4 3 2 1 | 4 3 2 1 | 4 3 2 1

cresc. - - - - - *f*

35.

4 3 | 2 1 4 3 | 2 1 4 3 | 2 1

sf * *sf* * *sf* * *sf* *

p

40.

4 3 2 1 | 8 | 2 1 2 1 3

cresc. - - - - - *ff*

This study demands great power and energy of execution throughout. In the conception of his plan the Author has proposed to himself to characterize a "CONFLICT OF DEMONS."

Este Estudio requiere en toda su ejecución una gran fuerza y energía. Al concebir su plan, el Autor se propuso caracterizar un "Conflicto de Demonios."

Allegro marcato. (♩ = 108.) $\frac{3}{4}$

23.

5.

cresc.

10.

13139

25.

sf *p* (*sf*) *p*

ff

30.

pp *cresc.*

ff *sf*

2 3 2 1 2

35.

sf

4 2 3 1 4 2 3 1 4 2 3 1 5 1 3 2 4 1 3 1 4 2 5 3 4 1

1 1 2 1 3 2 4 1 2 3 4 1 2 1 2

sf

1 2 1 2 3 4 5 4 3 1 4 2 3 1 4 2

5 3 5 2 4

40.

Handwritten musical score for measures 40-44. The piece is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The right hand features a complex melodic line with many triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *sf* (sforzando) appears in measure 42.

Handwritten musical score for measures 45-49. The notation continues with intricate fingerings and slurs. A dynamic marking of *sf* is present in measure 47. The piece concludes with a final chord in measure 49.

45.

Handwritten musical score for measures 45-49. This system shows the continuation of the piece. A dynamic marking of *p* (piano) is used in measure 47. The left hand has a more active role with sixteenth-note patterns.

Handwritten musical score for measures 50-54. The right hand continues with slurs and fingerings. The left hand features a sequence of notes with a dynamic marking of *cresc.* (crescendo) in measure 51 and *sempre cresc.* (sempre crescendo) in measure 53.

50.

Handwritten musical score for measures 50-54. The notation includes complex slurs and fingerings. A dynamic marking of *sf* is present in measure 52. The piece ends with a final chord in measure 54.

55.

Musical score for measures 55-59. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 55 starts with a *ff* dynamic. Measure 56 has a *p* dynamic. Measure 57 has a *f* dynamic. Measure 58 has a *ff* dynamic. Measure 59 has a *f* dynamic. There are fingerings $\frac{5}{4}$ and $\frac{4}{3}$ above the final measure. A *Ca.* marking is present in the bass staff of measure 56, and an asterisk (*) is in measure 57.

60.

Musical score for measures 60-64. The system consists of two staves. Measure 60 has a *p* dynamic. Measure 61 has a *f* dynamic. Measure 62 has a *ff* dynamic. Measure 63 has a *f* dynamic. Measure 64 has a *f* dynamic.

65.

Musical score for measures 65-69. The system consists of two staves. Measure 65 has a *p* dynamic. Measure 66 has a *f* dynamic. Measure 67 has a *p* dynamic. Measure 68 has a *ff* dynamic. Measure 69 has a *f* dynamic.

Musical score for measures 70-74. The system consists of two staves. Measure 70 has a *f* dynamic. Measure 71 has a *ff* dynamic. Measure 72 has a *f* dynamic. Measure 73 has a *ff* dynamic. Measure 74 has a *f* dynamic. The word *dimin.* is written above measure 71. Fingerings $\frac{5}{4}$, $\frac{4}{3}$, and $\frac{4}{5}$ are shown above the first measure. A *Ca.* marking is in the bass staff of measure 73, and an asterisk (*) is in measure 74.

70.

Musical score for measures 75-79. The system consists of two staves. Measure 75 has a *tr* marking. Measure 76 has a *tr* marking. Measure 77 has a *tr* marking. Measure 78 has a *tr* marking. Measure 79 has a *tr* marking. Fingerings $\frac{32}{21}$, $\frac{1}{3}$, and $\frac{3}{2}$ are shown below the first measure. Fingerings 1, 4, 1, 2, 1, 1, 1, 4, 1, 2, 1, 2 are shown below the bass staff.

In this lesson the Author has chosen the form of a Fugue, preceded by a Prelude, in order to give the Performer a practice in the strict style of the old school. As the proper execution of a Fugue requires that the subject and its secondary should be distinctly and prominently marked, whether they appear openly or involved, he has thought proper to distinguish them throughout for the better direction of the Performer.

En esta Lección, el Autor escogió la forma de Fuga, precedida por un Preludio, para dar al ejecutante práctica en el estilo severo de la escuela antigua. Como la ejecución adecuada de una Fuga requiere que sus temas principal y secundario sean marcados de una manera prominente y clara, así aparezcan abiertamente o sólo embozados, ha juzgado mejor el distinguirlos durante toda la pieza para mejor guía del ejecutante.

Allegro comodo. (♩ = 108.)

24. *f*

10. *sf*

ritenuto. *decresc.* *f*

15.

Musical notation for measures 15-16. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 15 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 16 continues the melodic line in the treble and has a more active bass line. Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) in the first measure and *f* (forte) in the second.

Musical notation for measures 17-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 17 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 18 continues the melodic line in the treble and has a more active bass line. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) in the first measure and *sf* (sforzando) in the second.

Musical notation for measures 19-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 19 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 20 continues the melodic line in the treble and has a more active bass line. Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) in the first measure and *f* (forte) in the second.

20.

Musical notation for measures 21-22. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 21 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 22 continues the melodic line in the treble and has a more active bass line. Fingerings are indicated by numbers 1-5. Dynamics include *sf* (sforzando) in the first measure and *f* (forte) in the second.

Musical notation for measures 23-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 23 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 24 continues the melodic line in the treble and has a more active bass line. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) in the first measure and *sf* (sforzando) in the second.

Fuga.

a tre Soggetti.

Allegro moderato. (♩ = 80.)

40.

1^{mo} Sog.

1^{mo} Soggetto.

mf ben marcato.

2^{do} Sog.

Detailed description: This system contains measures 40, 41, and 42. The first staff (treble clef) features the first subject (1^{mo} Sog.) in measure 40. The second staff (bass clef) features the first subject in measure 40 and the second subject (2^{do} Sog.) in measure 41. The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The dynamics are 'mf ben marcato'.

2^{do} Sog.

1^{mo} Sog.

Detailed description: This system contains measures 43 and 44. The first staff (treble clef) features the second subject (2^{do} Sog.) in measure 43. The second staff (bass clef) features the first subject (1^{mo} Sog.) in measure 43 and the second subject (2^{do} Sog.) in measure 44.

45.

1 2 1 *destra.*

sinistra.

Detailed description: This system contains measures 45, 46, and 47. Measure 45 is marked with a '45.' and includes fingering '1 2 1' and the instruction 'destra.' for the right hand and 'sinistra.' for the left hand. The first staff (treble clef) features the first subject (1^{mo} Sog.) in measure 45. The second staff (bass clef) features the first subject in measure 45 and the second subject (2^{do} Sog.) in measure 46.

2^{do} Sog.

cresc.

f

1^{mo} Sog.

Detailed description: This system contains measures 48, 49, and 50. The first staff (treble clef) features the second subject (2^{do} Sog.) in measure 48. The second staff (bass clef) features the first subject (1^{mo} Sog.) in measure 48. The dynamics 'cresc.' and 'f' are indicated. The first subject (1^{mo} Sog.) returns in measure 50.

50.

1^{mo} Sog.

2^{do} Sog.

1^{mo} Sog.

f

Detailed description: This system contains measures 51, 52, and 53. Measure 51 is marked with a '50.'. The first staff (treble clef) features the first subject (1^{mo} Sog.) in measure 51. The second staff (bass clef) features the first subject in measure 51 and the second subject (2^{do} Sog.) in measure 52. The first subject (1^{mo} Sog.) returns in measure 53. The dynamic 'f' is indicated.

55.

p

This system shows a piano piece starting at measure 55. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *p* (piano) is present.

2do Sog.

1mo Sog. *m.s.*

1mo Sog. (moto retrogrado.)

This system contains two systems of music. The first system is marked *f* (forte) and labeled "2do Sog." (second subject). The second system is labeled "1mo Sog. *m.s.*" (first subject, *mezzo sostenuto*) and "1mo Sog. (moto retrogrado.)" (first subject, retrograde motion).

60.

ff

1mo Sog. (moto retrog.)

1mo

This system starts at measure 60. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is shown. The system is labeled "1mo Sog. (moto retrog.)" and "1mo".

65.

f

Sog.

This system starts at measure 65. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is shown. The system is labeled "Sog." (subject).

1mo Sog.

f

sf

8 2 3 5 2 1 2 5 2 3 5 2 1 2 4

5 4 1

This system continues the first subject, labeled "1mo Sog.". It features dynamic markings of *f* and *sf* (sforzando). At the bottom of the system, there are two rows of fingering numbers: "8 2 3 5 2 1 2 5 2 3 5 2 1 2 4" and "5 4 1".

70.

3^{zo} Sog.

mf

Musical notation for measures 70-71, 3rd system. Treble clef, bass clef, key signature of three flats. Measure 70 features a melodic line in the treble with a slur and a dynamic marking of *mf*. Measure 71 continues the melodic line with a slur.

2^{do} Sog.

3^{zo} Sog.

Musical notation for measures 72-73, 4th system. Treble clef, bass clef, key signature of three flats. Measure 72 features a melodic line in the treble with a slur and a dynamic marking of *mf*. Measure 73 continues the melodic line with a slur.

75.

3^{zo} Sog.

Musical notation for measures 74-75, 5th system. Treble clef, bass clef, key signature of three flats. Measure 74 features a melodic line in the treble with a slur and a dynamic marking of *mf*. Measure 75 continues the melodic line with a slur.

3^{zo} Sog.

m. s.
3^{zo} Sog. (retrog.)

Musical notation for measures 76-77, 6th system. Treble clef, bass clef, key signature of three flats. Measure 76 features a melodic line in the treble with a slur and a dynamic marking of *mf*. Measure 77 continues the melodic line with a slur.

80.

Musical score for measures 80-84. The piece is in a minor key with a 3/4 time signature. Measure 80 starts with a piano (p) dynamic. In measure 82, the 3rd subject (3º Sog.) begins with a forte (f) dynamic. The score includes both treble and bass staves with various rhythmic patterns and fingerings.

Continuation of the musical score for measures 80-84. This section provides detailed fingering for the bass line, including triplets and specific fingerings like 3-2-1, 4-3-2, and 5-4-3-2-1. Dynamics range from piano (p) to forte (f).

85.

Musical score for measures 85-89. This section continues the piano accompaniment with detailed fingering for both hands, including complex patterns like 2-4-1-2 and 1-5-4-3. Dynamics include forte (f) and fortissimo (ff).

Musical score for measures 90-94. The 1st subject (1º Sog.) begins in measure 90 with fortissimo (ff) dynamics. The 3rd subject (3º Sog.) continues in the treble staff. The score includes detailed fingering and dynamics such as piano (p) and fortissimo (ff).

Continuation of the musical score for measures 90-94. This section provides detailed fingering for the bass line, including patterns like 3-2-1, 4-3-2-1, and 5-4-3-2-1. Dynamics range from piano (p) to fortissimo (ff).

90.

1^{mo} Sog.(retrog.)

2^{do} Sog.(retrog.)

sinistra.

95.

destra.

sinistra.
3^{zo} Sog.

3^{zo} Sog.(retrog.)

1^{mo} Sog.

1^{mo} Sog.

ff 1^{mo} Sog.(retrog.)

3^{zo} Sog.

100.

8.

1^{mo} Sog.(per augment.)

1^{mo} Sog.(retrog.)

105.

Musical notation for measures 105-106. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. A dynamic marking *p* is present in the second measure.

Musical notation for measures 107-109. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. Dynamic markings *cresc.* and *f* are present.

Musical notation for measures 110-111. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. Measure 110 is marked with *f*. Measure 111 is marked with *f* and *1^{mo} Sog.*. A *Red. ** marking is located below the bass staff between measures 110 and 111.

Musical notation for measures 112-114. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. Measure 112 is marked with *f*. Measure 114 is marked with *ff* and *1^{mo} Sog.(retrog.)*.

115.

Musical notation for measures 115-118. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. Measure 115 is marked with *rallent.*. Measure 117 is marked with *sostenuto.*. The system concludes with four *Red. ** markings below the bass staff.

